

G.I. APPLICATION NUMBER – 702

Application Date: 08-09-2020

Application is made by The West Bengal State Handloom Weavers Co - Operative Society Limited at Tantuja Bhavan, Block-DD, Plot-18/4, Sector-I, Salt Lake City, District: Kolkata – 700 064, West Bengal, India for Registration in Part - A of the Register of **Tangail Saree of Bengal** under Application No.702 in respect of Saree & Textile Fabrics falling in Class – 24 & 25 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant :** The West Bengal State Handloom Weavers Co - Operative Society Limited
- B) Address :** The West Bengal State Handloom Weavers Co - Operative Society Limited,
Tantuja Bhavan, Block-DD, Plot-18/4, Sector-I,
Salt Lake City, District: Kolkata – 700 064,
West Bengal, India

Facilitated By:

1. Director of Textiles, Handlooms, Spinning Mills, Silk Weaving & Handloom Based Handicrafts Division, Government of West Bengal
2. Patent Information Centre, West Bengal State Council of Science & Technology, Government of West Bengal.

- C) Name of the Geographical Indication :**

TANGAIL SAREE OF BENGAL



- D) Types of Goods :** **Class 24 & 25 – Saree & Textile Fabrics**

- E) Specification:**

Tangail Saree of Bengal in its present form may be defined as the saree which is traditionally woven in fly shuttle pit looms using 100^s cotton yarn, silk yarn of different counts (14/16-20/22 Denier), tassar yarn and also synthetic filament yarn in warp and weft with plain border and/or border with extra warp jacquard designs of different characteristics. These designs include floral, traditional flora and fauna, abstract, geometrical, instrumental, special motifs, motifs of different historical memorials, temples and other natural motifs with typical traditional colour pattern in pallu (anchal) or colourful cross border made by extra-weft/extra-warp designs. Body of the fabric may be plain or decorated with 'buti/buta' using extra warp/weft with or without the help of jacquard.

Initially, the production of the Tangail Saree of Bengal started on throw shuttle pit looms using cotton yarn and was famous for its weaving structure, colour and its pattern. The Tangail saree of Bengal was further developed with the introduction of woven designs in the border. These designs were made with the help of multiple healds operated by a number of treadles (2-12) made of bamboo sticks. Introduction of jacquard machine for production of extra warp design in border.

Materials used in Extra Warp, Extra -Weft Design & Base Fabric

a) Extra -Warp

- i) Artificial zari and in special case real zari (golden/silver)
- ii) Art silk (viscose-rayon)

b) Extra- Weft

- i) Plied cotton yarn, acrylic yarn, staple yarn & zari.

c) Ground fabrics for Extra Warp design:

- i) 2 ply cotton yarn (80^s/100^s)

Specifications of the Tangail Saree of Bengal

Length	:	5.50 mts - 6.50 mts with blouse piece
Width	:	1.18 mts – 1.25 mts including border.
Warp & Weft	:	100 ^s cotton yarn OR 14/16 Denier – 20/22 Denier silk yarn
Yarn for ground fabric	:	100 ^s cotton yarn (2 ply) or 2/80 staple yarn. OR 14/16 – 20/22 Denier silk yarn (2 Ply).
Extra warp	:	Zari/Art silk/staple (2 in a dent).
Reed count	:	72 ^s - 88 ^s
Picks/inch	:	72 -120
Jacquard Capacity	:	100 -300 hooks.
Size of Anchal	:	32-36"
Weight of Saree	:	350 -500 gms.
Extra warp (where used):	:	14/16 – 20/22 Denier 4-6 ply silk yarn/zari (2 in a dent).
Extra weft (where used) :	:	14/16 – 20/22 Denier 4-6 ply silk yarn/synthetic zari 2 ply or pure zari.

Some of the designs used in Tangail Saree are:

Mayur (peacock), padma (lotus), belpata, hog, sankha (conch), patabahar, tomtom, angurlata, mandir (temple), batgach (banyan tree), pahar-surya (hill and sun) etc

In Tangail Saree of Bengal (Tangail -Jamdani variety), extra-weft thread is inserted for producing extra-weft designs maintaining the ratio of 1:2 between the extra-weft and ground weft. The speciality in designs lies in the fact that the edges of the designs are step like, similar to graphical designs.

Materials used in Extra -Weft Designs in Tangail Saree of Bengal (Tangail Jamdani variety):

a). Extra- weft:

- i) Plied 100s cotton yarn,
- ii) Acrylic yarn
- iii) Staple yarn &
- iv) Zari.

- b). Ground warp & weft:
- i) 100s cotton yarn
 - ii) Silk yarn (14/16-20/22 Denier),
 - iii) Tassar yarn
 - iv) Linen
 - v) Synthetic filament yarn

The traditionally produced Tangail Saree of Bengal are characterized by a special physical finish which makes it free from “reed mark” (jorebhanga) giving it a special look and feel.

It is also characterized by a typical stiff finish. This stiff finish is due to the application of specially prepared starch (made of “khai” or ‘puffed paddy’ and lime) which is applied during the weaving operation itself by a special traditional method.

Another distinct feature of the saree is that it is marketed in a typical traditional folded form known as “Guti Bhanj or Bai Bhanj”.

F) Description:

Tangail Saree of Bengal in its present form may be defined as the saree which is traditionally woven in fly shuttle pit looms using 100^scotton yarn, silk yarn of different counts (14/16-20/22 Denier), tassar yarn and also synthetic filament yarn in warp and weft with plain border and/or border with extra warp jacquard designs of different characteristics viz. floral, traditional flora and fauna, abstract, geometrical, instrumental, special motifs of different historical memorials, temples and other natural motifs with typical traditional colour pattern in pallu or colourful cross border with extra weft designs. Body of the fabric may be plain or decorated with ‘buti/buta’ using extra warp/weft with or without the help of jacquard. In Tangail Saree of Bengal (Jamdani variety), extra-weft thread is inserted for producing extra-weft designs maintaining the ratio of 1:2 between the extra-weft and ground weft. The speciality in designs lies in the fact that the edges of the designs are step like, similar to graphical designs.

The saree is woven by using two or more shuttles. Body warp is controlled by treadles whereas extra warp threads for extra warp designs and body warp threads for extra weft designs are controlled by jacquard and pattern of the designs are controlled by the punched cards mounted on the jacquard in lace form. Usually double jacquards are used, one is for border designs and the other is for Body /Pallu designs.

The standard benchmark set by the producers of the GI with respect to practice, process & packaging are:

- The traditionally produced Tangail Saree of Bengal are characterized by a special physical finish which makes it free from “reed mark” (jorebhanga) giving it a special look and feel.
- It is also characterized by a typical stiff finish. This stiff finish is due to the application of specially prepared starch (made of “khai” or ‘puffed paddy’ and lime) which is applied during the weaving operation itself by a special traditional method.
- Another distinct feature of the saree is that it is marketed in a typical traditional folded form known as “Guti Bhanj or Bai Bhanj”.

G) Geographical area of Production and Map as shown in page no:

Dhatrigram and Samudragarh villages of Bardhaman now known as Purba Bardhaman district and Fulia Township of Nadia district of West Bengal are mainly famous for Tangail saree of Bengal. Along with these some new areas namely Nabadwip, , Krishnanagar I & II blocks, etc. in Nadia

district, Purbasthali, Tamaghata, Katwa etc. in Purba Bardhaman district and in some parts Dakshin Dinajpur, districts like Tapan Block and Gangarampur municipality also produce Tangail saree of Bengal.

H) **Proof of Origin (Historical records):**

The Tangail saree of Bengal, exemplifies the travails of the weaving community namely 'Basak'. It may be surprising to note that Tangail saree of Bengal did not come from Tangail in East Bengal (now Bangladesh), rather it is a hybrid of Shantipur design and Dhaka-Tangail.

At one level, it is a gross simplification of the famed Jamdani technique of Dhaka of East Bengal (now Bangladesh) which has given it the extra-weft ornamentation on the second, third and even fourth pick in the body and end piece. At other level this is combined with extra-warp patterns, part of which probably came from the original medium-count Tangail Saree of Bengal in the form of lata-pata or vine pattern.

Basak Community

Weaving of Tangail saree of Bengal was basically confined within a particular Hindu weaver's community in East Bengal, having the surname "**Basak**". The Surname 'Basak' was the surname of Tangail weavers. Mangal Basak, the renowned weaver of Tangail saree of Bengal were their forefather. In 1931, Baru Basak invented two designs named 'Jag' & 'Gajamati'. His son-in-law, Maharaja Basak, was skilled person of herald frame designing. He attached two jacquard in loom in his house, with the help of Akali Basakat Baranagar, Kolkata. He invented new design of Patabahar (ornamental leaf), Sonar harine (golden deer), Fuler top (flower pot) and lots of design with the help of jacquard. Henceforth, the use of Jacquard begins in weaving of Tangail saree of Bengal. The jacquards brought from Baranagar were being distributed to weavers by the East India Company.

The weaving of Tangail saree of Bengal involved every member of the weaver family. No labourer was hired and the artist didn't allow the weaving technique to go outside their family. Basak family was one of those key weaver family of Tangail saree of Bengal. Immediately after partition of Bengal in 1947, most of the Basak weaver's community started migrating to West Bengal from East Pakistan (now Bangladesh).

They came to Fulia (Nadia), Dainhat (Burdwan Purba Bardhaman), Samudragarh (Burdwan now Purba Bardhaman), Dhatrigram (Burdwan Purba Bardhaman) & Gangarampur Municipality & Tapan Block in Dakhsin Dinajpur District.

But partition meant much more than territorial divide. It meant finding another home amongst the people and elements probably more hostile than which they had left behind. The journey from East to West Bengal was a long one. They had to carry their looms on shoulders, stay in stalls of the empty market in Dhatrigram, as there was no roof over their heads. Some found shelter in the resettlement camp at Dahtrigram. Some squatted on road side or on empty tracts of land. However, most continued to weave even in the camps with the help of some of the looms they have brought with them & others on looms given by the government. Many found employment as wage earners on the looms owned by the local weavers of those areas.

The refugees had to struggle against all odds. In the early years they did not have much to sustain them. The fine/medium count sarees with narrow border that they had earlier woven in Tangailsaree of Bengal did not have market in West Bengal. They took recourse to coarse counts at first, having to borrow money from money-lenders to buy yarn, walking miles to the nearest wholesale market called '*Haats*' or from door to door selling their sarees, lungies and gamchas. The odds were certainly against Basaks. The Basaks had to undergo through humiliating

experiences as the people West Bengal would not even tolerate their shadows. The process of migration was further intensified in the year 1965 and reached the highest magnitude in the year 1971 during Indo-Pak War.

At some point of time a trader Sri Radhey Shyam Keshablal Basak, came from Calcutta to Samudragarh and Dahtrigram a year after the partition, with a sample of a Jamdani like Saree from Dhaka with extra-weft motifs all woven on the alternate pick. Many weavers tried to copy it, though some refused and few failed. Finally, it was Sudhanya Basak who was the first to succeed.

The Basak still remain a distinctly identity despite having lived in West Bengal for so many years. Why 'Basaks' are called 'Basaks'. The answer is "we sit and sit all lives on weaving, so we are Basak". The term 'Bas' in Bengali literally means 'to sit'.

Historical meaning of 'Basak', however, comes from the fact that this community had been the traders of Egyptian cotton and since the Egyptian word for cotton was *Basak*, they got stuck with the title '*Basak Babu*'.

Migrated "Basak" weavers who took settlement at Fulia (adjoining to Santipur) in the district of Nadia, finally started weaving Tangail Saree of Bengal using extra warp designs in border with the help of jacquard with the 'Basak' weavers of Dhatrigram and Samudragarh of Burdwan district.

Wide changes have also taken place in the weaving pattern of Tangail saree of Bengal with the introduction of body designs (buti/buta), cross border designs, well decorated box pollu (anchal) of rectangular shape with the aid of double jacquard.

Today's, Tangail saree of Bengal are the most successful hybrid both in its economy of scale and the fact that it has somehow caught the imagination of the present-day market in and outside Bengal. Tangail saree of Bengal are now woven in Nadia district with concentration around Fulia mostly by weavers both from Fulia as well as those migrated from Tangail district of Bangladesh. These sarees are also woven around Kalna in Bardhaman. These sarees are much more colourful with various geometrical designs. Tangail saree of Bengal weavers are the only weavers in Bengal who have now the capability of weaving almost all the fibres starting from cotton, silk, linen, wool, synthetic fibres including polyester and nylon. Over the years they have even gained sound experience and required skill for weaving of export oriented fabrics also.

Design -The Tangail saree of Bengal is said to be woven in throw shuttle pit looms with an iron shuttle known as 'Loharmaku' made by the local blacksmith according to the specifications of the weaver. Patterns were lifted in the extra-warp initially by figures, then with bamboo sticks known as 'Suhash' and subsequently by a four, then six, ten and twelve 'Jhaap' heald sets. Apart from the 'Lata Paar' or vine patterned borders that were woven in East Bengal typical designs were 'Aash Paar' or fish scale, 'Padma' or Lotus, 'Nimkee' or biscuit, Vomra, 'Pradip' or lamp pattern.

From the use of a single colour in the border such as black, red, green, or yellow which were the only dyes available on those days, they learn the use of two to three colours. This was referred to as 'Meener Kaaj' derived from enameling of gold and silver ornaments. For instance, in the 'phoolpaar border' with floral design, the flowers would have a yellow center, surrounded by tiny black petals.

Towards the beginning of the twentieth century with advent of the fly-shuttle loom and jacquard, the transformation of Tangail saree of Bengal was only a matter of time. The scale and nature of patterning were soon to outgrow their previous limitations. Tangail saree of Bengal began to incorporate motifs in natural colour body in red, black, yellow and orange. The end plain border broadened, ranging from six and even ten inches while the end piece, which was earlier

unadorned, began to carry large extra-weft motifs, for a length of two to three feet. The increasing availability of dyes has made the Tangail of today varied and vivid. There are now bright pink, blue, greens & yellow grounds over which patterns are worked in equally bright and contrasting colours. The number and the range of 'buti' have also increased along with all manner of stripes and use materials other than cotton.

The saree today when completed on loom, is cut away from the remaining warp and folded in the characteristic 'Guti Bhanj'. It is first folded in eight parts, then end rolled into a tight scroll and tied with the 'cheela' or portion after the end parting which is torn off. The saree is folded in this manner to preserve its paper like finish.

I) **Method of Production:**

Production process

The steps involved are:

- i. Bleaching/Dyeing of yarn
- ii. Sizing of yarn
- iii. Winding of yarn in pirn/bobbin
- iv. Preparation of warp beam in sectional warping drum/street warping.
- v. Setting of loom & dobby/jacquard
- vi. Design preparation
- vii. Pegging of dobby/card punching and lacing of cards (for jacquard) in accordance with the design & pattern.
- viii. Healding, denting & setting of warp beam and extra warp in the loom.
- ix. Weaving & intermittent sizing of fabrics.

- (i) **Bleaching/Dye the yarn:** Bleaching and dyeing of yarns is carried out in Hank form using conventional method of Bleaching and dyeing.

Bleaching agent: Bleaching powder

Dyes used: Napthol, Vat and Reactive colors for cotton and Acid/metal complex colour for Silk

- (ii) **Sizing of yarn** –A paste mixer of boiled rice and puffed rice is applied by rubbing on the pre water soaked Hank yarn.

Sized Hank yarns are then wound on the Roller made of Wood and bamboo stripes, using Winding M/C (Charkha).Sized hank yarns, wound on the Roller, are dried in Sunlight.

- (iii) **Winding of yarn in pirn/bobbin**

When sizing is complete they wind the yarn on the latai (a Bengali term meaning spool) &transform the yarn on bobbin.

- (iv) **Preparation of warp beam in sectional warping drum/street warping**

Warping is a process by which the required no. of warp ends is placed side by side to have the required width. Generally 13 to 15 pairs of saree length are drawn at a time. The warp yarn, in short hank form, is mounted on the swift and the required number of swifts is set on creel. The ends are collected & passed through heck. Here lease is formed in the heck. Next according to the length of the warp the yarn is drawn & tied in the peg. At last, after drawing the calculated warp length the ends are cut.

- (v) **Design preparation**

Making the designs for 'Pallus' & other parts of Tangail Saree of Bengalis in itself an intricate process. It consists of:

- Drawing of the specimen of unique pattern on plain paper. These designs are collected from nature.
- Placement of the Anchal (Pallu), Border & Body accordingly.

- Calculation related to jacquard & frame of the loom.
 - Enlargement or refinement of the patterns & drawing it on graph papers.
 - Transformation of graph designs in numerical codes to facilitate Card punching
- (vi) **Card punching and lacing of cards (for jacquard) in accordance with the design & pattern-**
Punching of cards is carried out in accordance with the design and the punched Cards are then laced to form a chain of cards for mounting in the Jacquard Machine.
- (vii) **Healding, Denting & setting of warp beam and extra warp in the loom**
Healding& denting is a most important work of before weaving.Healding means warp thread passing in the heald eye & denting means warp thread passing in reed.
- (viii) **Weaving & intermittent sizing of fabrics**
The saree is woven by using two or more shuttles. Body warp is controlled by treadles whereas extra warp threads for extra warp designs and body warp threads for extra weft designs are controlled by jacquard and pattern of the designs are controlled by the punched cards mounted on the jacquard in lace form. Usually double jacquards are used, one is for border designs and the other is for Body /Pallu designs.

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It is also characterized by a typical stiff finish. This stiff finish is due to the application of specially prepared starch (made of “khair” or ‘puffed paddy’ and lime) which is applied during the weaving operation itself by a special traditional method.

Another distinct feature of the saree is that it is marketed in a typical traditional folded form known as “Guti Bhanj or Bai Bhanj”.

J) **Uniqueness:**

Uniqueness of the ‘Tangail Saree of Bengal’ is as under:

- Rich Border, body and anchal or pallu with extra-warp and or extra-weft designs, traditional & modern Designs.
- In Tangail Saree design are woven by jacquard. Usually double jacquards are used , one is for border designs and the other is for Body /Pallu designs
- The ‘Butis’ are often hand lifted in the sarees.
- On loom manual process for getting ‘Reed Mark’ free, smooth and delicate appearance of sarees.
- On loom application of specially prepared ‘Starch’ for getting smooth and paper like finish. This specially prepared starch is a paste mixer of boiled rice and puffed rice and lime.
- Woven in almost all natural fibresviz; Cotton, Silk & Linen. Special feature of ‘Tangail saree of Bengal (Jamdani variety)’ designs lies in the fact that the edges of the designs are step like, similar to graphical designs.
- In Tangail Saree design are woven by jacquard. Usually double jacquards are used, one is for border designs and the other is for Body /Pallu designs.

Human skills involved:

Tangail Saree of Bengal has acquired an important place for its special characteristic in dyeing, designing and weaving with particular reference to human skill involved in the process of weaving of extra warp/ extra weft designs, designing, dyeing and imparting special finish.

Expertise in Dyeing:

Dyers of this trade are apt in dyeing Cotton, Silk, Wool and all other natural fibres in variety of modern colors.

Expertise in Designing:

Creation of modern and market oriented designs of Borders, rich Pallu and body decorated with intricate extra warp/extra weft threads, is really a challenge and in this aspect the designers of this trade are exceptionally skillful.

Expertise in Weaving:

Weavers are the main architect of producing Tangailsaree of West Bengal. Each and every part of the weaving requires special attention and traditional skill of very high standard. Tangail saree of West Bengal weavers are highly skilled in weaving of all the natural fibres which includes cotton, silk, wool, linen etc. if required by the market, they can even weave the synthetic fibers like polyester, acrylic etc. The 'Butis' are often hand lifted in the sarees which is a labour intensive skill known to the weavers of this saree only.

They are to not only expert in weaving, but also equally expert in production of extra warp/extra weft designs with the help of jacquard and finishing of fabrics with intermittent application of sizing materials prepared from puffed rice and breaking of reed mark, which gives the fabrics a very special look, appearance.

Impact of Environment: The source of water used during manufacturing of the saree is vital to its quality. The quality of the saree varies with the use of deep tubewell to bore well water. Also the stiff finish which is characteristics of the Tangail saree of Bengal can only be attained by a special 'khai starch' made from the combination puffed paddy, lime and water. The type of paddy grown and the mineral content of water used are vital to the consistency and quality of the Khai starch. The paddy grown and the water used in it is the attributes of the local environment, soil and water of those region. Moisture regains of fibre plays a vital role. Natural fibre likes cotton, jute, hemp and protein fibre wool and filament silk etc as moisture increase, breaking strength is increase for an optimum range. Basically average humidity of West Bengal is high. So this strength of fibre does not fall during process.

K) Inspection Body:

GI inspection Body has been constituted with the following members:

Directorate of Textiles (Handlooms, Spinning Mills, Silk Weaving & Handloom Based Handicrafts Division), Department of Micro & Small Scale Enterprises and Textiles, Government of West Bengal.	Chairman
The Managing Director of Tantuja	Member
The Joint Director of Textiles (Handloom) Directorate of Textiles (Handlooms, Spinning Mills, Silk Weaving & Handloom Based Handicrafts Division) West Bengal.	Convener Member
One Representative from Patent Information Center (PIC) West Bengal Council of Science & Technology, Government of West Bengal	Member
The Deputy & Assistant Director of Textiles (Handloom etc.) of the concerned region	Member
The Development Officer (Handloom) of the concerned region.	Member
An expert on the relevant field form Academia/industry	Member
Two Representative from producer society/ Handloom Cluster / State / National Awardees nominated as nominated by District Magistrate of the concerned district.	Member

L) Others:

Action taken by the State Government in association with the Government of India for its development

For over all development of Tangail saree of Bengal Style of weaving, the State Government in association with the Government of India have been taken the following steps for sustained employment of handloom weavers of Fulia, Santipur, Nabadwip, Nakashipara, Krishnanagar I & II block etc. in Nadia district, Purbasthali-II, Samudragarh, Dhatrigram, Tamaghata etc. in Purba Bardhaman district & Bordangi in Gangarampur Municipality & Tapan Block in Dakshin Dinajpur District

❖ **Govt. scheme implemented in the area:**

1. Cluster Development Project (State Sector & Centrally Sponsored)
2. Supply of looms& accessories to loomless weavers (State Sector)
3. Skill up gradation training to handloom weavers under West Bengal Handloom Circuit,2014 (State Sector) & ISDS scheme (Centrally Sponsored)
4. Setting up of Tanter Haat for marketing promotion of handloom goods(State Sector)
5. Setting up of Modern Dye House (State Sector)
6. Construction of individual Workshed for better working place (State Sector)
7. Civil construction of concrete/ black top link road for easy access of the handloom weavers in the clusters (State Sector)
8. Implementation of different projects like, Linen, Silk etc. (State Sector)
9. Technology upgradation (State Sector & Centrally Sponsored)
10. Setting up of State Design Centre for creation of modern designs towards design & product development. (State Sector)
11. Setting up of IIHT(Central Sector)
12. West Bengal Textile Policy 2013-19 specially focused on Handloom:
 - (i) 6% Interest Rebate on working capital loan.
 - (ii) 10% subsidy on sale value of Handloom Fabrics exported to a country outside India.
 - (iii) 5% additional Marketing incentive on sale of handloom goods.
13. Old age pension to handloom weavers (State Sector)

G.I standard maintained by –

- Cluster Development Programme
- Skill Development Training Programme
- Supply of New Looms/ modification of existing looms & accessories.
- Design Support under State Design Centre
- Raw materials support through 10% Hank Yarn Subsidy Scheme..
- Product Diversification.
- Introduction of modern technology like pneumatic jacquard , weft insertion device, automatic pirn winding machine, sizing machine, multiple shuttle box, yarn doubling/ twisting machine etc.
- Development of Market Awareness & Product Knowledge amongst the stake holders of handloom sector.
- Development of marketing channels through Exhibition/Buyers' & Sellers' Meet/Participation in national & International Fairs /Exhibitions, State level marketing organizations like, Tantuja, Paschim Banga Resham Silpi Samabay Mahasangha, Manjusha & Biswa Bangla Marketing Corporation.

